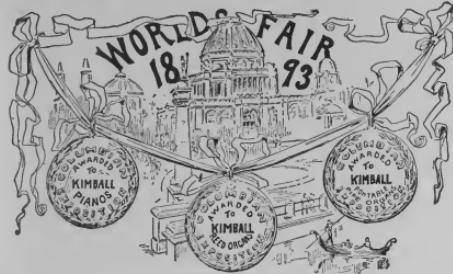


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Play crescendo as you play towards the climax of the phrase.

Make evident the climax of a phrase by a sufficient accent.

Make the rhythm apparent by good accenting.

Find out and make manifest the contents of every passage.

Practice at regular hours, and allow nothing to prevent you but sickness and absence.

"**Any** form of exercise or sport," says the *British Medical Journal*, "that makes serious demands on the attention, endurance, and quickness of eye and of hand, should be taken up by those who have passed middle life, and are engaged in sedentary occupations only with great circumspection. The lesson has been learned by Alpine climbers through many bitter experiences; it is held by them that most of the fatal accidents in climbing occur among those failing in the critical moments of some man who has taken to mountaineering too late in life, and who is, perhaps, also out of condition. There is no reason why middle-aged men should not climb; but it should be with a frank recognition of the fact that the heart, lungs, and legs, in long distances and hill climbing, put a strain upon the constitution and will find out the parts of the system that are aging faster, perhaps, than the rest—the heart or the vessels of the brain."

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### CECILE CHAMINADE—HER LIKES AND DISLIKES.

"The first time I appeared at a concert," said Mlle. Cecile Chaminade, "John Bullard in a recent interview," was the Salé Erard. Ambroise Thomas was among the audience. When he had heard some of my works he said aloud: 'It is not a woman who composed these; it's a man.' Finally, when I began playing at the piano, he said: 'A wonderful artist, but I have it no longer, now that I know the public better. Nor am I alone in these impressions, for most artists to whom I have spoken on the subject feel them also.' In spite of the kindness of the public, I am always nervous for some of us are never sure of one's hold upon them. And it is this dread of not being equally well received that creates in artists about to appear the ever-recurring emotion that always surprises the uninitiated. Not only do I play in public, but just as much as I can, and sufficiently care of my execution not to require to keep continually at work and to practice the piano daily. Whenever I give a concert I rehearse for a couple of days before, and that suffices to recover my ringing; but one must have worked during ten years to be able to take it up again just where wanted."

"Do I think the piano the first of instruments? Certainly; quite apart from all professional views I can assert that the piano is the first instrument that is the one which forms the ear, too. Whatever Reyer may say, it is the most complete instrument; it is also the only one that can be a reduction of the orchestra. With two pianos one obtains the effects that the 'orchestrophones' cannot deny. Then, again, there is the great organ, what a wonderful aid for the composer! Unfortunately it is not practical.

"How do I compose? Sometimes traveling, sometimes at the piano, often at the table, never in the same place. I have gradually learned to work well. I prelude for ten days or a fortnight, and when the ideas come I set to work. I cannot work to order, but only by fits and starts."

Mlle. Chaminade was asked what she thought of England and the English, from a musical point of view.

"England," she replied, "is the country where they have the worst and best music. What the English like best, I think, are the grand and tune full pieces that don't need to be elaborated. They can appreciate the very simple things that have been understood. Light music, as in France, pleases them less. On the other hand, at Vienna, where I also gave concerts, the taste requires much more than that of Paris. That is the general opinion of the English, though they don't like Wagner's music. This is a profound error, as I know by my own experience. What the deportments won't have at all is the music of the 'Sous-Wagnériens' that has nothing in it but ennui! In Paris the public holds its tongue, but elsewhere the audience would roar."

"I admire Wagner very much, but not everything in his works. I often find a complete work long. His influence, in my opinion, has been very bad in France. Composers without imagination have supposed that they could write like Wagner, who has so much imagination! And all do the same thing. They all want to give more than they can, but I do not think it will last. They have gone as far as possible; and the best proof that the public only follows the leaders is that after a few performances their return with pleasure to the old music, into which they plunge as into a pure stream. People will return, I trust, to extreme simplicity. The classics, whatever some may assert, are not dead. Death is not mortal. In music the 'Wagnériens' only know one name—Wagner! For them he is the past and future."

"I admit that red is a fine color, but if we had no others we might get tired of it at length. Just see Puccini!—what a change from Wagner! He has lots of ideas! Well, for the present, that will have no more of him. All for Wagner, that is the maxim of to-day, and note that those who talk the most of him are frequently those who know him least. Have often been able to ascertain it, for instance, when I am in contact with people who are sincere. I am sincere myself with my sympathies there. There was a journalist, who had often turned his wit against me. The chances of Parisian life brought us together one evening in the house of a friend. I told him I was fond of music; he responded with some lively discussions as to our present needs. In conversation I had remarked that my opponent's convictions were not always on a level with his knowledge. I resolved to play on his hit. Sitting down at the piano, I played some fragments of 'Parsifal' and 'Tristan.' That was something like music!" he cried. "Ah! Wagner, what a genius!" I left him to his enthusiasm; but, what he never knew, and no doubt will never know, is that the fragments of 'Parsifal' and 'Tristan' that I had played to him, were simply a few bars of my own composition!"

"No, do you see, what has been good, remains good at last, and the inspirations of the heart last for ever. My own taste is for Mozart, Haydn, and the 'Clavecinists.' I have a weakness for St. Saëns, though I acknowledge that he is not very attractive at first; but all artists he is sufficiently so to make me like him. I like Grieg immensely. He may not have great breadth, but what individuality, and, above all, what a special color! His success just now is enormous, and I think will last."

"I Brahms are very fine works, but they are rather hard for professional appreciation. But I do not care for Italian music except for the people's songs."

In this way Mlle. Chaminade had been kind enough to answer her questions. Two days after my visit she wrote me this line:

"I have a kind of remorse for having forgotten to speak to you of my unbounded admiration for Schumann. I know his works thoroughly, and when I wish to please myself, it is Schumann that I play. He is the greatest artist I have ever known, and sufficiently sure of my execution not to require to keep continually at work and to practice the piano daily. Whenever I give a concert I rehearse for a couple of days before, and that suffices to recover my ringing; but one must have worked during ten years to be able to take it up again just where wanted."

"I hope that Chaminade's conscience will now be at rest. Though still young, the works of Mlle. Chaminade are considerable.

"I have written about a hundred pieces for the piano alone," she said to me, "with transcriptions for duets and for two pianos. I have also written a number of pieces for the piano, mostly for women's voices, and a number of duets. As to my melodies for piano and voice, there are about sixty of them. When I was quite a child, I wrote music for ballads that my little friends used to dance. You see, I was born a composer!"—Ex.—

### IS THE PROFESSION OVERCROWDED?

Are we over-educated in music? Is Cuthbert Hare right in his opinion that there are, and said that many ranks are at present extremely over-exposed concerning the prospects of an already overcrowded profession, into which such vast numbers of young aspirants are endeavoring to push their way? If my memory serves me, in the "Trade Review" of last year, there is an article on over-exposure in the luxury of an art like music. And certainly if we could stop at the masses, in other words, if all but the very smallest minority of those who are taught music in one way and another did not continue their studies with a desire to become performers, and masters of music for themselves—if we could stop here, there would be a great deal of good, would he done. Unfortunately, experience has shown, and daily is showing more clearly, that a very large number of those who at first enter the profession do not stop there, but go on to add in a general way of making a living, or of adding to an income accruing from another pursuit; the resulting result being that the profession of music has overflowed to an extent unparalleled in any of the other professions.

The professions are undoubtedly overcrowded, as well as the musical profession, but there the evil is generally recognized and candidates are warned and discouraged. In music alone are they urged and beckoned to come on and their increasing numbers are accompanied with jubilation. No one to know nothing of, or are indifferent to, the grinding competition that awaits the objects of their rejoicing. The blunder is a cruel one, for, as we shall see later on, the only prospect before the great body of young musicians is to take up the rôle of porters of some one else's music, and to reduce them to Peter and Paul to a state of semi-starvation.

There does not seem to be any remedy for the deplorable overworking, unless a check can be placed upon the number of those going in for music at the present time. The only way in which the musical institutions could only be prevailed upon to honestly tell an intending student that he had no natural aptitude for music, that he had no future in his voice, no musical capacity, (the answer is Von Bülow,) is to let his director, or perhaps of part-time students would be very considerably reduced, and the profession, as a direct result, would suffer less from over-pressure within its ranks. But this is too much to expect. No prospective student was ever so foolish as to let himself be led into the trap of this grinding competition that awaits the objects of their rejoicing. The blunder is a cruel one, for, as we shall see later on, the only prospect before the great body of young musicians is to take up the rôle of porters of some one else's music, and to reduce them to Peter and Paul to a state of semi-starvation.

Camille Saint-Saëns is to go to London next spring to conduct one of his operas at Covent Garden, probably "Ascanio." If this work be chosen, the principal parts will be played by Mme. Heglow, who will be specially engaged from the Paris Opera, M. Renaud and Mme. Eames. The other choice would be the same composer's "Henry VIII."

### VOICE EXERCISE.

William Jennings Bryan, in his book describing his unprecedented speaking tour of the United States, says that he tried a cold compress, a hot compress, a cold gargle and a hot gargle, and cough drops, and cough cups, to relieve his hoarseness and profuse sneezing all round, until he found his voice in better condition during the latter days, without treatment, than it was earlier in the campaign. Mr. Bryan's physical powers are admittedly exceptional. For the average man, the rules given by R. A. Roberts, in Chicago Men, are likely to be valuable.

"Gargling the throat with cold water one week, and with water as hot as the throat will stand the next week, will tend to strengthen the vocal cords and their supporting muscles, so that—in some cases curing it. Do this exercise for about a minute every morning and night, also before and after each meal; massage the neck-muscles with cold water morning and night, and rub them vigorously with a coarse towel. Never cover the neck with a warm cloth, as this will only make it stiff or tight around it. If one dresses tightly, it is impossible to speak deeply and easily and to use the voice for any great length of time.

Exercise, however, you wish to keep it in good condition. Unnatural voices—this is especially true of the voice—soon weaken. Do not go to the other extreme and abuse the vocal cords or strain the throat muscles by shouting and screaming. Deep yawning removes throat congestion and improves the circulation of the vital organs. Singing low, laughter, and public speaking will improve the quality, strength, sweetness and endurance of the voice, but only a few have the opportunity of so using their voices daily. Breath deeply, and draw the nose as well as the chest, full, round, and of a deep dimension or more even depth. Do not talk in too high a key. Do not constric or strain the vocal cords. Talk softly and easily. A deep, rich, resonant tone of voice is soon developed by constant use of the diaphragm or chest breathing drill. Count in a deep, smooth voice, open the mouth wide and let the sweet sound come freely out.

"Not one person in a thousand has any opportunity to use his voice alone. The chance is in the hands of the teacher, who uses the voice drill, and has taught for more than twenty years in the Boston Association gymnasium. Hundreds of gymnasium directors have been trained to run this drill, and the first thing they noticed was the great change in their voices and their great freedom from sore throat. By use of the series of exercises their voices were improved. In these drills we endeavor to impress hygienic truths upon the minds of the pupils by having them speak words in the place of counting. These health hints came from eight to sixteen words, and a list of them follows: (1) If he takes the home drill and a sponge bath, this day does a wise thing. (2) Keep head erect by doing the back neck work one minute—morning, noon and night. (3) Do not take a cold bath when tired, or just before or after a full meal. (4) Make a habit to take the outdoor breathing-work just before and after each meal."

"One of the first proofs of the higher musical education of an audience," says Anton Seidl, "is manifested when they do not insist upon an encore. To hear a song twice in an evening is a mistake, for the singer's inspiration is gone after a song has been sung, and a repetition of the same song is only a gaudy, noisy production. Not insisting on an encore shows that an audience appreciates this fact."

Friga Materna has sold her house in Vienna, and bought an elegant villa near Graz. She has decided never to appear on the concert stage again, so as not to mar the impressions heretofore made; but she will, like Lucia, Brandt, and other retired prima donnas, give a few ad interim performances. She remained much from Wagner's house, which was supposed to be handed down to other singers. A piece of Frigga Materna, bearing the same name, appears as Frigga at Bayreuth this summer.

Verdi has announced the spot that he has chosen for his last resting-place. It is in the peaceful garden of his villa of Sant' Agata that he desires to be interred, and his wife wishes to have there beside him her dear husband in an ornate marble tomb, standing upright against the lawn of Italy; but, after much red-tape, a special exception has been made to the law in Verdi's favor. The enthusiastic admiration which is felt for Verdi in Italy has made this a short time ago a very popular measure with the authorities. The Prefect of Piacenza has formally granted the required permission for the erection of two modest tombs in the garden of the villa, and Verdi is having them built at once. It is fifty years since the illustrious composer buried his first wife and her child. The second wife is still living.

# MUSICAL KUNKEL'S REVIEW

October, 1897.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 20—No. 10.

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THOMAS M. HYLAND, EDITOR.

OCTOBER, 1897.

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## VOCAL MUSIC IN SCHOOLS.

"Music is not related to business, as is arithmetic, to commerce; as is geography, nor to health, as is physiology; but it may contribute to a man's business or commercial success, or to his health, quite as much as any of these subjects," says the *Journal of Education*. "You can tell the mind of a man by the grammar and the spelling of the typewriter for a mere trifle, but the brutes and enterprise of business come high. The relief, comfort and invigoration which music can be to a man who must grapple with vital questions in business, statesmanship, or scholarship, can never be fully expressed."

"Have we any right to allow a child to go out of school into life never to enjoy the music with which the world is being comforted and inspired? In this and in many other ways we are open. Is it not tragic, as people who do anything worth while must find relief from their intensity or break down. It is a choice between relief and collapse. This relief may come virtuously or viciously. Appreciation of good music, power to discriminate between the true and the false in music, may go far toward giving a preference for relief that is tonic rather than merely diverting."

"Character is as vital to success and happiness as intellect and ability. It is important that a man's instincts and choices are right as far as he knows the right. Singing and appreciation of music may contribute as definitely to one's character as arithmetic and geography do to his intellectual equipment. A man's social life is largely influenced by his courage, peace of mind, healthiness, elasticity and buoyancy. To all of these music may contribute. It is more important to make a man than a mechanician or a scholar—to make a good man than a great mechanician."

"School-singing must do something for a child in thought, sympathy and choice. Rightly used, there is discipline for mind and for heart, for success and for enjoyment for health and for character. The study of vocal music. This singing and slinging are intellectual brother and sister. The technique of music is related to the keenest appreciation of physics;

the mastery of the voice requires vital physical culture; singing with rhythmic effect means the best expression of music; the height of art; the mastery of an audience in singing is the acme of eloquent expression; the awakening of human souls by the glow of music is the noblest ministry; the appropriate rendering of 'The Master' song to the thoughts of the Master, is the crowning on the half moments of time, and winning victories for eternity. With such a vision of correlation, with such a vista of power, with such a mission for vocal music, who will lead the way to its proper entronement in the public schools?"

## INTEREST IN MUSIC.

There has been, during the past few years, a remarkable growth of interest in music in this country, says *The School Journal*. This interest is manifested in the ready patronage which is given to musical performances, such as concerts, recitals, German and Italian opera, but in the growing recognition of music as a factor of general education. The day when music's function was the vice of pleasure is supposed to indicate some sort of an unbecome mental twist—a streak of eccentricity, that augured badly for future success in business or professional life—is happily past.

One of the most significant phases of musical development is the increasing value of music in schools. Music has now become very general. Twenty-five years ago, the city that employed a special supervisor of music was the exception, while to-day the city or town which has neither a specific teacher of music, nor a good general systematic institution on the subject, is the exception.

This is as it should be. It is beginning at the beginning, and laying a foundation of musical knowledge which will be useful to those who may enter the profession in amateur and to those to whom music is a means of recreation, a solace in愁 or of religious education.

But the art of teaching music to children is yet in its infancy. There must be much careful thought given to school music by the educators of the country, before we can expect to see the results that we hope for. It is in the hope that through the co-operation of teachers who are interested in school music, we may make this journal a useful agent for the cause of school music and its advancement along the best educational and musical lines, that it enters the field.

A piano on entirely new principles is announced from Germany. The strings are stretched across the sounding-board as in the ordinary piano, but the entire hammer mechanism is absent. Instead, the depressing of the key puts in action a magnet which vibrates the strings, thus producing sound without producing vibrations, without the metallic stroke that accompanies the sound in the common type. The result upon the tones is said to be remarkable. The high notes resemble those of an *Æolian harp*; the middle and lower notes those of a cello or an organ. It responds readily to every variation in power and in expression. A note can be sounded for several minutes without varying in quality.

**Mrs. Emma Eames**, according to recent advices, has decided to accompany Jean and Edouard de Reszke to Russia next winter, to take part in a series of Wagner performances at St. Petersburg. After the season in St. Petersburg, the company will appear in Moscow, Warsaw, and some other cities.

It is said that Jean de Reszke is in reality the manager of the company, and has engaged Dr. Hans Richter, of Vienna, as conductor—of the orchestra, of course.

We understand that Mrs. Eames is to sing *Senta* in the "Flying Dutchman," a new addition to her Wagnerian repertory.

## MAJOR AND MINOR.

Moritz Rosenthal's first appearance in New York this season will be on the evening of Nov. 17th.

**Camille Saint-Saëns** and Louis Gallé are collaborating on a lyrical composition dealing with the history of the 19th century, which will be performed at the World's Exposition in 1900.

For the benefit of organ students, a modern two-manual organ has been erected in Cleveland. This organ may be engaged by the hour, and at the low popular price, which will include heat, light and power.

**M. Alexandre Guilmant**, the distinguished organist of La Trinité, Paris, will arrive in this country in the beginning of December, and remain about three months.

He is to give a series of organ recitals, and it is expected that he will play one of his concertos with orchestra.

**Max Alavy**, the famous German tenor, who has been seriously ill, is fast recovering, and expects to appear on the stage again very shortly.

**Miss Verona Jarreau** will enter into rehearsal with De Koven's new work, "A Paris Doll," during the first week in September. January, 1898, will witness the first New York presentation of the piece.

A curious musicico-legal question is at present before the Vienna courts. Brahms died without having renewed his German passport at the proper time. Consequently, it is argued that he had forfeited his German citizenship, and that Hamburg has no claim on his personal estate.

Four noted pianists are coming to this country this season, two of whom have not been heard before by the American public. They are Rosenthal, M. Paul Pugno, a French pianist, Słot, a pupil of Liszt, and Sievko.

**Camille Saint-Saëns** has given to the town of Dieppe the various art collections which adorned his old Paris home in the Rue Monsieur le Prince, as he intends for the future to reside in Dieppe, and keep only a room in the capital. His library contains several hundred musical scores and some thousand volumes of autographs of celebrated men.

**Paris** is to honor the memory of Chopin, who is buried at Père la Chaise cemetery, by placing a tablet on the house in the Place Vendôme where the great composer died in 1849. His name will also be given to a public square in the suburb of Passy. The committee having in charge the erection of the tablet is working under the chairmanship of M. Jules Massenet.

The increase of English music teachers during the last twenty-five years has been immense. Between 1871 and 1891, in England and Wales, they have increased, having risen from 10,000 to nearly 30,000. An English paper, commenting on these figures, says that "musicians are poor and growing poorer."

**Alexander Słot** is considered by his compatriots as one of the very best modern pianists. He is regarded as being one of the most remarkable of Liszt's pupils. He was born in Charkow, and was the pupil of Stein, Nicholson, Rosenstein, and Tausch. From 1883 to 1886 of Liszt. He has played at the concerts of the Imperial Musical Society in St. Petersburg, and has traveled extensively.

An Irish musical festival has recently been held in Dublin, at which, besides the performance of ancient Irish music, many objects of musical interest were on view. Selections were performed on the old Irish harps. Balfe's silver baton, which was presented to him by the city of Vienna, was in evidence. Brian Boru's harp, made in 1014, and Mathias Phelan, made in 1790, and a harp said to have belonged to the O'Neill's, were among the curios.

The widow and daughter of Francis Scott Key, author of the "Star-Spangled Banner," have become inmates of a Baltimore charitable institution.

Dr. Max Schller, of Berlin, has shown that by the use of the Roentgen rays one can see how sounds are produced by the voice in singing.

The posthumous works of Brahms include—

veral songs and a choral setting of the Lutheran church service.

Wm. D. Armstrong gave an organ recital at the Gratiot Organ Factory, at Alton, Ill. He was assisted by Mrs. O. Wuerker, soprano, and Mrs. C. B. Rohland, accompanist.

Miss Josie Ludwig, who is studying in Paris for

concert work has been urged by her teacher, Bouhy, to study for Grand Opera. He has complimented her American teacher (Mrs. S. K. Haines) by declaring her voice perfectly placed. Marchesi said Miss Ludwig possessed the best voice of any pupil she had had in two years.

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SIXTH, OLIVE AND LOCUST.

# LIBERTY.

FANFARE MILITAIRE.

OTTO ANSCHÜTZ.

Allegretto.  $\text{♩} = 120.$

The musical score consists of five staves of music for a single instrument, likely a brass or woodwind instrument. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4. The tempo is Allegretto, indicated by  $\text{♩} = 120.$  The score includes dynamic markings such as *f*, *mf*, and *p*. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff begins with a piano dynamic. The fifth staff begins with a forte dynamic. The score features various musical techniques including grace notes, slurs, and sixteenth-note patterns. The title "LIBERTY." is printed at the top center, and the subtitle "FANFARE MILITAIRE." is below it. The composer's name, "OTTO ANSCHÜTZ," is at the top right. The page number "3" is at the top right. The page number "1714 - 9" is at the bottom left. The copyright notice "Copyright MDCCXXCVII by Kunkel Bros." is at the bottom center.

A detailed musical score page featuring multiple staves for different instruments. The top two staves show piano parts with various dynamics and fingerings. The third staff is for the Baritone Solo, marked "Ardito, Bold and energetic." The fourth staff shows a continuous rhythmic pattern of eighth notes. The fifth staff features a dynamic section with "f cresc." and "p". The sixth staff concludes with a dynamic marking of "p". The score includes numerous rehearsal marks, including "Rea.", "cres - cen -", "do", and "Baritone Solo.". The overall style is classical, with complex harmonic structures and dynamic contrasts.

The image shows the ninth page of a musical score, consisting of five staves of music. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom three staves are for the voice, with the soprano part in treble clef and the bass part in bass clef. The music is in common time and includes various dynamics such as forte, piano, and cantabile. Measure 171 starts with a forte dynamic in the piano parts, followed by a piano dynamic. Measure 172 begins with a forte dynamic in the piano parts, followed by a piano dynamic. Measure 173 starts with a forte dynamic in the piano parts, followed by a piano dynamic. Measure 174 starts with a forte dynamic in the piano parts, followed by a piano dynamic.

*Con eleganza, (with elegance of style.)*
*Con anima, (with animation.)*



*Ardito, (Bold and energetic.)*



### *campana(bells.)*

Musical score for piano and orchestra, page 10, measures 11-16. The score consists of five systems of music. The top system shows the piano's right hand playing eighth-note chords and the left hand providing harmonic support. The second system adds woodwind entries with grace notes. The third system introduces a bassoon line. The fourth system features a prominent piano bass line. The fifth system concludes the section with a forte dynamic.



Musical score page 9, measures 5-8. The score continues with eighth-note patterns. Measure 8 ends with a repeat sign.

Musical score page 9, measures 9-12. The score continues with eighth-note patterns. Measure 12 ends with a repeat sign.

Musical score page 9, measures 13-16. The score continues with eighth-note patterns. Measure 16 ends with a repeat sign.

Musical score page 9, measures 17-20. The score concludes with eighth-note patterns. Measure 20 ends with a final repeat sign.

The image shows ten staves of musical notation for a piano, arranged in two columns of five staves each. The top staff is treble clef, and the bottom staff is bass clef. Measure 1 starts with a forte dynamic (f) in common time. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-6 continue this pattern. Measures 7-8 show a change in texture with sustained notes and chords. Measures 9-10 conclude the section with a final chord. The notation includes various dynamics like forte, piano, and crescendo, as well as performance instructions like 'do.' and 'CPM'.



# BOBOLINK MAZURKA.

*Notes marked with an arrow must be struck from the wrist.*

CARL SIDUS.

Allegretto.  $\text{♩} = 144.$

The sheet music consists of five staves of piano music. Staff 1 starts in C major (indicated by a key signature of one sharp) and changes to G major (indicated by a key signature of two sharps) at the end of the first section. Staff 2 begins in G major. Staff 3 begins in G major. Staff 4 begins in G major. Staff 5 begins in G major. Each staff contains measures with various note heads and stems, some with arrows indicating a specific playing technique (struck from the wrist). Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 6. Dynamic markings like  $p$  (piano),  $f$  (forte), and  $\text{mf}$  (mezzo-forte) are also present.

N.B. Be careful to change the fingering as indicated.

1656.3

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A musical score for piano, showing four staves of music. The top two staves are treble clef, and the bottom two are bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 starts with a forte dynamic. Measure 14 ends with a piano dynamic. The score includes various dynamics, including eighth-note patterns and sixteenth-note patterns.

*N.B.*

*N. B.*

*N. B.*

A musical score for piano, page 2, showing measures 13 through 16. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 13 begins with a forte dynamic. Measure 14 starts with a piano dynamic. Measure 15 begins with a forte dynamic. Measure 16 concludes with a forte dynamic. The score includes various note heads, stems, and rests, with some notes having numerical or letter-like markings above them. Measure 13 has markings 1, 3, 3, 4, 3 above the notes. Measure 14 has markings 2, 4, 3, 4, 5, 4 above the notes. Measure 15 has markings 3, 1, 2, 3, 4, 3 above the notes. Measure 16 has markings 5, 2, 3, 4, 3 above the notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp, and the time signature is common time. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Both measures contain intricate rhythmic patterns, including sixteenth-note figures and grace notes.

1656.3

The image shows five staves of musical notation for piano, arranged vertically. Each staff consists of two staves: treble clef on top and bass clef on bottom. The music is written in common time. Fingerings are indicated by numbers above or below the notes. Various dynamics, such as forte (f), piano (p), and sforzando (sf), are marked throughout the piece. Performance instructions like "N.B." (Nota Bene) appear at several points. The notation includes a variety of note values, including eighth and sixteenth notes, and rests.

# KATY-DID.

Mazurka.

*Notes marked with an arrow must be struck from the wrist.*

CARL SIDUS.

Allegretto.

P (Key of G)

N.B.

This system shows two staves of piano music in common time. The treble staff has a key signature of one sharp (G major). The bass staff has a key signature of one sharp (G major). Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8. Arrows point from the wrists of the hands towards the keys, indicating a specific playing technique.

N.B.

This system continues the piano music. The key signature changes to one flat (D major). Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8. Arrows point from the wrists of the hands towards the keys.

(Key of D)

This system continues the piano music in D major. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8. Arrows point from the wrists of the hands towards the keys.

This system continues the piano music. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8. Arrows point from the wrists of the hands towards the keys.

N.B. Notice carefully the change of fingering.

1665. 3

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N.B.



N.B.

Piano sheet music in 3/4 time. The treble clef has a sharp sign, and the bass clef has a sharp sign. The key signature is indicated as "Key of C". Measures 1-2 show a melodic line in the right hand with fingerings (3, 5, 4, 3, 2, 1) over a harmonic background. The left hand provides harmonic support with sustained notes and eighth-note chords.

Piano sheet music in 3/4 time. The treble clef has a sharp sign, and the bass clef has a sharp sign. Measures 3-4 continue the melodic line in the right hand with fingerings (3, 5, 4, 3, 2, 1) over a harmonic background. The left hand provides harmonic support with sustained notes and eighth-note chords.

Piano sheet music in 3/4 time. The treble clef has a sharp sign, and the bass clef has a sharp sign. The key signature is indicated as "f (Key of F)". Measures 5-8 show a melodic line in the right hand with fingerings (5, 3, 2, 1) over a harmonic background. The left hand provides harmonic support with sustained notes and eighth-note chords.



*2nd time f*

Piano sheet music in G major. The right hand plays eighth-note chords with fingerings: 2, 3, 5, 4, 3, 2; 1. The left hand provides harmonic support. The dynamic is forte (*f*).

N.B.

Piano sheet music in G major. The right hand plays eighth-note chords with fingerings: 2, 3, 5, 4, 3, 2; 1. The left hand provides harmonic support.

N.B.

## MARCHE DES ADELPHIENNES.

J. T. Coley.

Vivo d. 138.

## Secondo.

The image shows five staves of musical notation for piano, likely from a score by Brahms. The top staff is treble clef, and the other four are bass clef. The music is in common time, with a key signature of one flat. The notation includes various dynamic markings such as *f*, *p*, *mf*, and *cres.*. Performance instructions like "Ped." and asterisks (\*) are placed under specific notes. Fingerings are indicated above certain notes. The music consists of a series of chords and melodic lines, typical of Brahms' harmonic style.

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# MARCHE DES ADELPHIENNES.

J. T. Coley.

Vivo  $\text{d} = 138.$ 

Primo.

The sheet music is a five-stave composition for piano, written in common time and 2/4 time. It features a variety of musical styles, including fast sixteenth-note patterns and slower harmonic sections. Performance instructions such as 'Ped.' (pedal) and asterisks (\*) are placed throughout the music. The first staff begins with a forte dynamic (f). The second staff starts with a piano dynamic (p). The third staff includes a dynamic instruction 'f'. The fourth staff starts with a piano dynamic (p). The fifth staff concludes with a forte dynamic (f).

## Secondo.

Sheet music for piano, Secondo movement, page 4. The music consists of six staves of musical notation for two hands and a basso continuo part. The notation includes various dynamics like forte (f), piano (p), and crescendo (cres.), and performance instructions like "Ped." and "Ped.". Fingerings are indicated above the notes. The basso continuo part uses a bass clef and includes bassoon-like markings (e.g., "bassoon" and "bassoon"). The music is in common time and features a mix of major and minor keys.

## Primo,

5

The image shows page 10 of a piano score. It consists of six staves of musical notation. The top two staves are in common time, while the bottom four are in 6/8 time. The key signature is one flat. The music includes various dynamics such as forte (f), piano (p), and sforzando (sf). Pedaling instructions like "Ped." and "Ped. 5" are placed below the staves. Fingerings are indicated above the notes. The notation is typical of a classical piano concerto, with complex harmonic progressions and rhythmic patterns.

## Secondo.

1888-12

## Primo.

7

*ff*

*vff*

*mf*

*pp*

Ped. Ped. Ped. Ped. Ped.

*ff*

*vff*

*mf*

*pp*

Ped. Ped. Ped. Ped.

## Secondo.

The musical score for the Secondo movement, page 8, features five staves of piano music. The first staff uses bass clef and has dynamic markings *ff*, *f*, *p*, and *ff*. Pedaling is indicated by *Ped.* and asterisks (\*). The second staff continues with *ff*, *eres.*, *rif.*, and *ff*. The third staff includes fingerings (e.g., 2 1 2 3, 2 1 2 3, 5 3 2 1) and dynamic *f*. The fourth staff features a melodic line with dynamic *rif.* and *ff*. The fifth staff concludes with dynamic *f* and pedaling instructions *Ped.* and asterisks (\*).

1888-12

## Primo.

Primo.

9

ff

Ped.

ff

Ped.

8

Ped.

8

\*

Ped.

8

\*

Ped.

8

5

2

3

2

1

ff

Ped.

5

3

2

1

ff

Ped.

5

2

1

ff

Ped.

5

4

3

2

1

ff

Ped.

5

2

3

4

5

ff

Ped.

5

3

2

1

ff

Ped.

5

2

1

ff

Ped.

5

4

3

2

1

ff

Ped.

5

3

2

1

ff

Ped.

### **Secondo.**

10

A page of musical notation for a double bass, featuring six staves of music. The notation includes various dynamic markings like 'f' (fortissimo), 'ff' (fortississimo), and 'cres.' (crescendo). Pedal points are indicated by 'Ped.' and asterisks (\*). The bass clef is used throughout. The page is numbered 10 at the top left.

## Primo.

II

The sheet music for the Primo part of a piece for two pianos spans six staves. The first staff begins with a dynamic of *p*, followed by *f*. Pedal markings (*Ped.*) with asterisks are placed under the first and second notes of each measure. The second staff starts with *crus.* and also features *Ped.* markings with asterisks. The third staff has *Ped.* markings with asterisks. The fourth staff has *Ped.* markings with asterisks. The fifth staff has *Ped.* markings with asterisks. The sixth staff has *Ped.* markings with asterisks. The music includes various fingerings (e.g., 1, 2, 3, 4, 5, 6) and rests. The overall style is complex, typical of early 20th-century piano music.

12

## Secondo.



cres.

Ped. \* Ped. \* Ped. \* Ped. \*

f

cres.

Ped. \* Ped. \* Ped. \* Ped.

cres.

Ped. \* Ped. \* Ped.

ff

ff

ff

Ped. \*

## Primo.

13

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped.

Ped. Ped. Ped. Ped.

## Presto.

Ped.

1888-12

# Tick-tack, Cuckoo, tick-tack.

3

Words by E.A.Zuendt,

English version by I. D. Foulon.

Music by Chas.Kunkel.

Allegretto  $\text{♩} = 100$ .

4. Grossmut - ter's Ge - burts - tag ist heut,      Sie  
 3. Was Ro - bert nur quält und Ma - rie!      Sie  
 2. Die Lieb' ja, die Lieb' ist ur - alt!      Wer  
 1. Ein Mäd - chen so ro - sig und zart,      Ein

(Ticking of the Clock.)

1. A maid - en, the pet of the brood,  
2. Young Love is as old as the world,  
3. What clouds o'er the heav - ens now lower!  
4. See grand - moth - er sit in her place!

denkt der entschwundenen Zeit,  
blick - ten so fin - ster noch nie.  
fügt sich nicht ih - rer Ge - walt!  
Büb - chen von schelmischer Art,

Sie wischt sich die Au - gen, die alten,  
Sie schmollen, doch denkt er den Stunde,  
Es kos - ten die Menschen und küssten  
Sie hat - ten ein Vög - lein ge - fangen,

Die  
Die  
Zu  
Denn

boy of most fro - lic - some mood,  
shafts ev'n in E - den were hurled;  
makes Bob and Mol - lie so sour!  
glad yet how tear - ful her face!

They'd caught a young bird - ling to gether  
Since then tur - tie doves have been cooing,  
They're pou - ing, and yet they are thinking  
Ah sure - ly her eyes are be - holding

And  
And  
Of  
The

Hän - de zum Be - ten sich falten -  
rief zu dem eh - lich - en Bunde,  
jeg - li - chen Zei - ten und Fristen.  
lan - ge war das ihr Ver - langen.

Voll Glück ist ihr Herz un - bewusst. Da - Ku. ku!  
Jetzt schlägt's und sie sieht nach der Uhr, Und Ku. ku!  
Und Ro - bert schlückhinter Ma - rie. Da - Ku. ku!  
Sie woll - ten's ge - nau jetzt be - sehn Da - Ku. ku!

accel.

fain would have scann'd ev - ry feather,  
now Bob and Mol - lie are wooing,  
th' hour when their lives they were linking,  
bright gates of heav - en un - fold-ing.

The bird - ling she held in her frock When 'Cuckoo,  
A kiss Bob would steal, but the clock Cries: "Cuckoo,  
Of mem - o ries fond comes a flock And: "Cuckoo;  
Her birth-day this is, Hark! a knock. And: "Cuckoo,

Ku . ku! grüßt die Uhr, Sie kün . det ihr Heil Ju . bel und Lust, Denn ihr  
 Ku . ku! schallt es laut, Wie vor . den als sie Treu . e ihm schwur, Und sie  
 Ku . ku! rief die Uhr Wie stö . rend, o wie neck . isch sie schrie: Es ist  
 Ku . ku! rief die Uhr! Nun war's auch um das Vög . lein geschehn, Denn sie

*f* *p*

cue . koo!" call'd the clock. A luck . y call for bird - ling in . deed! From the  
 cue . koo!" at the gawk. Moll starts and turns, dis - cov . ers the thief, Vex'd, he  
 cue . koo!" calls the clock. Just so it called that sum - mer day past When she  
 cue . koo!" sings the clock. They fill the room, the great and the small And 'tis

bringt der En . kel Schaar, Mit dem Gross . ra . ter den Glückwunsch dar, Singend  
 fliegt zum Gat . ten hin, Und sie schlingt voll Lieb' den Arm um ihn, Hüsend:  
 heu . te noch nicht Zeit; Und das Liebchen ist zur Flucht be . reit, Singend:  
 schling die Stun . de aus, Und das Vög . lein flog zum Fen . ster'naus, Singend:

start . led hands it flew, And it fled a . far, with light . ning speed, Sing . ing:  
 knows not what to do; But she's off, and laughs to see his grief, Sing . ing:  
 swore to love him true, In her arms a . gain she folds his fast, Sing . ing:  
 grand . pa leads the crew And the hap . py band sing, one and all, "Ma . ny

Dank, viel Dank, Ku . . ku! Viel Dank, viel Dank, riel Dank! Die  
 Dank, viel Dank, Ku . . ku! Viel Dank, viel Dank, riel Dank! Die  
 Dank, viel Dank, Ku . . ku! Viel Dank, viel Dank, riel Dank! Die  
 Dank, viel Dank, Ku . . ku! Viel Dank, viel Dank, riel Dank! Die

Thanks, Oh thanks, cue . . koo! Oh thanks, Oh thanks, Cue . koo!" Un .  
 "Thanks, Oh thanks, cue . . koo! Oh thanks, Oh thanks, Cue . koo!" Un .  
 "Thanks, Oh thanks, cue . . koo! Oh thanks, Oh thanks, Cue . koo!" Un .  
 Thanks, Oh thanks, cue . . koo! Oh thanks, Oh thanks, Cue . koo!" Un .

*p Chorus ad lib: Tenors and Basses*

5

Tick tack, tick tack, tick tack, tick tack, tick tack,

*Ab.* moved the clock then went a - long, Thus: "tick tack, tick tack, tack," And  
Uhr a - ber ging ih - ren Gang So tick tack, tick tack, tack, In

tick tack, tick tack, tick tack, tick tack, tick tack,

sang her one un - chang - ing song Thus "tick tack, tick tack, tack," Un.  
Ru - he fort die Zeit ent - tang So tick tack, tick tack, tack, Die

tick tack, tick tack, tick tack, tick tack, tick tack,

moved the clock then went a - long, Thus: "tick tack, tick tack, tack" And  
Uhr a - ber ging ih - ren Gang So tick tack, tick tack, tack, Mit

630 - 5



7

tick tack, tick tack,

moved the clock then went a - long, "Tick.e tack, tick.e tack, tick.e tack;" And  
Uhr a - ber ging ih - ren Gang Tick.e tack, tick.e tack, tick.e tack, Mit

tick tack, tack, tick tack, tack, tick tack, tack, tack!

*rit.*

sang her one un - chang - ing song "Tick.e tack, tick tack, Cuc - koo!"  
Hu - he fort die Zeit ent - lang Tick.e tack, tick tack, Ku - ku.

*rit.*

*f*

*Con Brio.*

*cresc.*

*rit.*

630 - 6

## THE PRESENT TENDENCY OF MUSIC.

When Oliver Goldsmith wrote his charming "Inquiry into the Present State of Polite Learning," he said, "It should be observed that the more original and perfect compositions the more liable to deviate, for ever, from simplicity, always in them."

An inquiry into the present state of polite music will certainly show that there have been a deviation from the aesthetic paths marked out for the progress of the art by its founders; that the evolution has been in part of potent originality, and it has formulated itself into a general tendency, which is well worthy of study. With a very few exceptions, composers of music seem to be influenced by a common desire and a common taste, so that the evolution into the movement may hang from nothing more profound, or even unexpected; but it will surely serve to crystallize for the general reader certain facts which now float obscurely in restless speculation.

The tendencies of composers today is to center the romanticism beyond the artistic limitations, and to ask music to do what is not in its province nor its power. The term "romantic" has an espacial significance in musical history. An arbitrary significance, but one that has affected all Western music. It means music as that in which a highly organized structure and pure beauty are the chief objects of the composer. Because the great writers of the seventeenth century, the fathers of modern music, labored almost wholly for these objects, and became famous for them, associated them with compositions even by contemporary composers, which follow theirs in form and artistic spirit, are described as "classical." On the other hand, all those who have sought to find it impossible to express their art in the classic forms, and who have sought to make new forms based wholly on the development of emotional, rather than the musical, content of their compositions, have been described as romantic.

The classic school in music, then, is that in which the musical content is cultivated, while the romantic is that to which music stands most wholly as a symbol of emotion. It is hardly necessary at this date, in the history of the art, to remind readers of the fact that the classic school in the interpretation of emotion, and that for whom the son the romantic spirit was an essential part of it from its very birth. In the early days of every art, however, the techniques of it must be developed, and hence we find that the first five centuries of modern music were characterized by a lack of technical forms, as facility in the handling of these forms grew, composers yielded more and more to the fascination of exercising the emotional power of music. In the period of the great polyphonic school of the Netherlands, the claims of pure music were denied them, as early as the time of Josquin des Prez, of whose mastery over the rigid canonic forms of his time, Martin Luther said: "Others must do as the notes will let them, but Josquin is master of the notes." It was toward the end of the sixteenth century that the old church composer point reached a position where it would make the music a perfect embodiment of pure religious emotion, and we have as the lasting product of that period the matchless *a cappella* works of Palestrina and Orlande de Lassus.

But even in those early days, musicians began the attempt to force upon music a definiteness of expression foreign to its nature. In such compositions as Jannequin's "Battle" and "Cries of Paris" we find essaying photography in tone, but it is not true photography; such as the motion of the waves or the undulations of forest foliage, which may be so forcibly suggested that the musical symbolism becomes an effort of imagination. To be sure, that common consent which is the basis of all art lies behind the acceptance of such representation, but Jannequin's attempts at tone-photography did not contain the elements which could command that consent, and hence his symbols have not become a part of the musical vocabulary of man. It is, however, conceivable that music can assert certain broad emotions, such as sadness, joy, elation, or depression, and hence the intellectual masters of the art in recent times have sought to impart to their work an emotional character by the use of the hearer's imagination. This, however, shall be quickened, that the inner meaning of the composition will become clear to him. This is the province of true romanticism in music; but the lesser composers have lost sight of it, and have continually confined themselves of making a forced effort to make music tell a story in all its details. They have tried to force romanticism beyond its limitations, and they have injured their own art and diminished public esteem for it.

The present tendency of composition may fairly be defined as an attempt to do away the ability of music to exist for its own sake. We have become so intellectual, so profound in our symbolism, that we must find "sermons in stones." We will have no music that does not stand for something else than

mere beauty of sound and structure. A sonata is a weariness to the flesh unless it is "Appassionata" or "Tragica." Just a plain sonata in E-flat, which divides its time into four movements, with the themes, the ingenuity of its working out, the subtlety of its harmonic scheme, and the symmetry of its general outline, does not urge us towards serfdom thoughts. In contrast to this the contention of Hancock is not wholly wrong. His contention that beauty of a musical composition is purely musical. It is not emotional. The emotional content of a musical work is not necessarily a factor in its beauty for beauty is purely aesthetic, while emotion is purely expressive. Hancock is right when he says to me down as one who denies music the power of expressing emotion! No one has a higher view of the emotional possibilities of music than I; but I contend that it is still true that music is not expressive, for it can not express pure beauty, as Haydn and Mozart did, and that such writing is far healthier, and more within the true province of music, than the desperate attempts of some latter-day romantics to make music tell a definite and complete story.

I am not in favor of program-music, such as that of Schumann; but I believe that the present tendency of composers to run to detail in their symbolism will work serious harm to the art, and that we need an anti-program. Brahms did not write in such an austere style that the general public will never love him, he would be the man to check the evil tendency. Dvorak has hardly the weight to accomplish the legitimate sphere of music. Their compositions are a convincing demonstration that pure musical beauty is, like virtue, its own reward; for both have written works in which the musical element is a sufficient criterion for judgment, if neither contains anything which is without emotional significance. The vital point is, that the emotional purpose of their works is not outside the sphere of music, and that the organism is consequently healthy and the composition good.

Aspiring composers will do well to study the works of these men, and at the same time to commence the study of Bach, Mozart, and Beethoven Study Tschaikowsky and Wagner for color and instrumentation, but not for the way in which they used the style and form. Remember the style of Charlier's "Gwendoline" and Bruneau's chromatic "Requiem Mass." I have heard Brahms called modernized Bach. Rabinstein called Mozart "eternal music in music"; but was certainly not Brahms. I am not in opposition to the exact precise aims of music; but I prefer to think of the divine art as the vocal embodiment of thoughts that go deep for meaning. Beethoven made his symphonies "the cry of the human." He gave us vast, comprehensive pleasure, that reaches to the very soul of the composer, but also our own souls. He spoke the eternal gospel of the true, the beautiful, and the good in program-music when he wrote his "Pastoral" symphony. Mendelssohn did the same in his "Midsummer Night's Dream." Let us have less Malfers. The business has cold materialism to cast the blight of its presence upon the most spiritual of the arts! Let us all cling to the spiritual in music, bearing ever in mind the splendid words of Arnold Bax: "All is life for him who is alive; all breath for him who is dead. All is spirit for him who is spirit; all is matter for him who is not spirit but matter." —Ex.

## LENGTH OF MUSIC LESSONS.

Writing of musical abuses, W. F. Gates, in the *Musical Visitor*, declares that to fix exactly the number of minutes for a music or other art lesson discredits him as nonsense. By the way of aid to the direction of teachers, however, he says: "For young pupils, a thirty-minute lesson is about the limit; for older pupils, forty-five minutes perhaps still less. The best results would be secured from pupils under twelve years, by having them come for a twenty-minute (to state an exact time) lesson three times a week, on alternate days, and not to break up the lesson for half an hour that hour at one sitting would be fatal to the child's enjoyment in his musical work. On the other hand, if he knows the lesson is short, he will generally consider it too short. At least, the shorter will be the element of sweetening to the teacher. At the age of twelve or thirteen has been reached, two lessons a week would suffice, each of about thirty minutes in length. When a medium grade of advancement has been attained, the lessons should be lengthened to forty minutes, and in the higher classes the pupil meanwhile having passed the age of eighteen or twenty, the lessons could be extended to a full hour."

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## THE SPEAKING-VOICE.

The editor of the *Vocalist*, New York, asserts that the development of the speaking-voice may, to a certain extent, be incorporated with the singing-voice, and that the same efforts must be made for correct voice-use as speech is in singing, although in a different degree.

In Separating the singing-voice from the speaking-voice should he confined to the necessary differences of application. The knowledge of material employed will be found equally valuable in either case. There is use which can be properly introduced which is necessary for the correctly used singing-voice. In this view of the case, to study so-called elocution, which is supposed to include development of the speaking-voice, should, and must, plainly, be included in the study of the singing-voice. Precisely the same system of teaching is necessary in the earlier stages, applied both to the vocal instrument and to the breathing-apparatus. Precisely the same text-hooks, if any, should be used.

In so far as voice-development for singing and voice-development for speaking have been separated, as applied to the earlier stages of the work in each, misconceptions have arisen and false efforts have applied. In correct study, the work in hand would be applied to which the case demands. Given a well-understood plan, based upon scientific laws (upon which voice is absolutely dependent in either case), they will be found to apply to both singing and speaking, beginning with speech and for song. Whatever has been embodied in teaching or study for song or for speech can be shown to be of value in common, applied to the earlier stages of development, may be safely judged as valueless and as safely eliminated from use."

## THE USE OF THE THUMB.

A correspondent writes concerning the date when the use of the thumb in piano-playing was first introduced. History tells us that previous to Bach's time it was the custom to use the four fingers in an outstretched position, with the thumb hanging loose. Before his time was unstrung. When he was compelled to alter the position of his fingers, on account of the shortness of the thumb, as Dr. Spitta puts it in his great work on the piano, "The Clavier," this curving at once excluded all rigidity; the fingers were bent in an easy, elastic attitude, ready for extension or contraction at any moment, and they could now hit the keys rapidly and accurately as they hovered close over them. Thus, in diligent practice, the greatest possible equality of touch, strength and rapidity was acquired in both hands, and each was made quite independent of the other.

Henderson, in his "Preludes and Studies," says: "Such was the sloven in the free use of the thumb, for Francesco Copertini (1688-1750), a pupil of Frescobaldi, a contemporary of Bach, Heinichen, and Handel, who was a great clavier-player, and whose hands were used in a hem position, according to Chrysander, who compiled the theory in many ways; Bach, however, improved the thumb in many degrees; Bach, in his 'Preludes and Studies,' devised a method of fingering based on the new style, and who handed down rules. It was Bach who re-arranged the scales in accordance with this natural use of the thumb, the genuine, exact and moulded in his entire formation of his art, and known in his day, and effected in some of his works, such as the Chromatic Fantasia and Fugue, an astounding combination of the old and new styles. There are passages in the composition named which lead far forward into the present, and resemble in style and spirit some of the devices of Liszt." —Ex.

## CAVALRY MUSIC IN RUSSIA.

The Deutsche Militär-Nusser-Zeitung gives some interesting information respecting music in the regiments of cavalry of the line in Russia. The trumpet army consists of 1200 men, the Nizhegorod regiment, which is in garrison at Platovgrad (a wattering place at the north of the Caucasus), and has for direct head the Czar, Nicholas II., there are no less than 40 trumpets. The players are chosen from the regular army, they are not paid, but receive their pay when they are chosen, and often, they can neither read nor write; but they receive instruction in their duties. Outside St. Petersburg, Moscow and Warsaw, there are scarcely any voluntary engagements, for the soldiers are not allowed to recruit; but had paid players who have great pretensions, and as the officers do not contribute much to the maintenance of music, it is not possible to have a large number of paid performers. And so it happens that almost all the cavalry music is done by the regulars. The repertoire is exclusively restricted to marches and dances. Fortunately, the Russian is very musical and learns his instrument with very great rapidity.

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